



PROGRESSIVE BASS CONCEPTS

RittorMusic
Piano • Synthesizer • Guitar • Strings



HAL•LEONARD®
Music • Books • Instruments • Software • More

Cmajor7

No 5th

No 3rd

Cmajor7add11

No 3rd

No 3rd, 5th

Cmajor9

No 3rd

No 3rd, 5th

Cmajor7(#11)

No 5th

No 3rd

Cmajor6

No 5th

No 5th

Cmajor6/9

No 5th

Cminor7

No 5th

No 5th

Cminor7(b9)

No 3rd

Cminor6

No 5th

No 5th

Cminor6

No 3rd

Cminor6add9

No 3rd, 5th

Cminor b6

addb10 No 5th

Cminor b6add11

No 3rd, 5th

Cminor9

No 5th

No 7th

No 3rd

Cdominant7

No 5th

No 5th

Cdominant9

No 5th

No 5th

Cdominant9

No 5th

No 7th

Cdiminished7

Musical score for "The Rose Tree" in 3/4 time. The score is divided into two systems, each with a treble and bass staff. The key signature has one flat (B-flat). The first system contains four measures with chords CΔ7, FΔ7, B♭Δ7, and E♭Δ7. The second system contains four measures with chords A♭Δ7, D♭Δ7, G♭Δ7, and BΔ7. The third system contains five measures with chords EΔ7, AΔ7, DΔ7, GΔ7, and CΔ7. The bass staff includes fingerings (1-4) and a final measure with a circled 8.

The image shows a page of musical notation for guitar, featuring two systems of music. Each system consists of a treble staff and a bass staff. The first system contains four measures with chords C7, F7, Bb7, and Eb7. The second system contains four measures with chords A7, D7, G7, and B7. The third system contains four measures with chords E7, A7, D7, G7, and C7. The notation includes notes, rests, and chord symbols above the staff.

Ex-2(3) Major 7th Pattern 3

Ex-2(3) Major 7th Pattern 3

Row 1: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7

Row 2: A \flat Δ 7, D \flat Δ 7, G \flat Δ 7, B Δ 7

Row 3: E Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7

Ex-2(4) Major 7th Pattern 4

Ex-2(4) Major 7th Pattern 4

Row 1: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7

Row 2: A \flat Δ 7, D \flat Δ 7, G \flat Δ 7, B Δ 7

Row 3: E Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7

Ex-2(5) Major 7th Pattern 5

Ex-2(5) Major 7th Pattern 5

Row 1: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7

Row 2: A \flat Δ 7, D \flat Δ 7, G \flat Δ 7, B Δ 7

Row 3: E Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7

Ex-2(6) Major 7th Pattern 6

Ex-2(6) Major 7th Pattern 6

Row 1: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7

Row 2: A \flat Δ 7, D \flat Δ 7, G \flat Δ 7, B Δ 7

Row 3: E Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7

Ex-2(7) Major 7th Pattern 7

Ex-2(7) Major 7th Pattern 7 is a musical exercise for bass and tenor staves. It consists of three systems, each with four measures. The chords and fingerings are as follows:

- System 1:** C Δ 7 (Fingerings: 10, 9, 10, 7), F Δ 7 (Fingerings: 10, 7, 9, 7), B \flat Δ 7 (Fingerings: 9, 7, 9, 7), E \flat Δ 7 (Fingerings: 9, 7, 9, 7).
- System 2:** A \flat Δ 7 (Fingerings: 9, 7, 9, 7), D \flat Δ 7 (Fingerings: 9, 7, 9, 7), G \flat Δ 7 (Fingerings: 9, 7, 9, 7), B Δ 7 (Fingerings: 9, 7, 9, 7).
- System 3:** E Δ 7 (Fingerings: 9, 7, 9, 7), A Δ 7 (Fingerings: 9, 7, 9, 7), D Δ 7 (Fingerings: 9, 7, 9, 7), G Δ 7 (Fingerings: 9, 7, 9, 7), C Δ 7 (Fingerings: 9, 7, 9, 7).

Ex-2(9) Major 7th Pattern 9

Ex-2(9) Major 7th Pattern 9 is a musical exercise for bass and tenor staves. It consists of three systems, each with four measures. The chords and fingerings are as follows:

- System 1:** C Δ 7 (Fingerings: 10, 9, 10, 7), F Δ 7 (Fingerings: 10, 7, 9, 7), B \flat Δ 7 (Fingerings: 9, 7, 9, 7), E \flat Δ 7 (Fingerings: 9, 7, 9, 7).
- System 2:** A \flat Δ 7 (Fingerings: 9, 7, 9, 7), D \flat Δ 7 (Fingerings: 9, 7, 9, 7), G \flat Δ 7 (Fingerings: 9, 7, 9, 7), B Δ 7 (Fingerings: 9, 7, 9, 7).
- System 3:** E Δ 7 (Fingerings: 9, 7, 9, 7), A Δ 7 (Fingerings: 9, 7, 9, 7), D Δ 7 (Fingerings: 9, 7, 9, 7), G Δ 7 (Fingerings: 9, 7, 9, 7), C Δ 7 (Fingerings: 9, 7, 9, 7).

Ex-2(8) Major 7th Pattern 8

Ex-2(8) Major 7th Pattern 8 is a musical exercise for bass and tenor staves. It consists of three systems, each with four measures. The chords and fingerings are as follows:

- System 1:** C Δ 7 (Fingerings: 10, 9, 10, 7), F Δ 7 (Fingerings: 10, 7, 9, 7), B \flat Δ 7 (Fingerings: 9, 7, 9, 7), E \flat Δ 7 (Fingerings: 9, 7, 9, 7).
- System 2:** A \flat Δ 7 (Fingerings: 9, 7, 9, 7), D \flat Δ 7 (Fingerings: 9, 7, 9, 7), G \flat Δ 7 (Fingerings: 9, 7, 9, 7), B Δ 7 (Fingerings: 9, 7, 9, 7).
- System 3:** E Δ 7 (Fingerings: 9, 7, 9, 7), A Δ 7 (Fingerings: 9, 7, 9, 7), D Δ 7 (Fingerings: 9, 7, 9, 7), G Δ 7 (Fingerings: 9, 7, 9, 7), C Δ 7 (Fingerings: 9, 7, 9, 7).

Ex-2(10) Major 7th Pattern 10

Ex-2(10) Major 7th Pattern 10 is a musical exercise for bass and tenor staves. It consists of three systems, each with four measures. The chords and fingerings are as follows:

- System 1:** C Δ 7 (Fingerings: 10, 9, 10, 7), F Δ 7 (Fingerings: 10, 7, 9, 7), B \flat Δ 7 (Fingerings: 9, 7, 9, 7), E \flat Δ 7 (Fingerings: 9, 7, 9, 7).
- System 2:** A \flat Δ 7 (Fingerings: 9, 7, 9, 7), D \flat Δ 7 (Fingerings: 9, 7, 9, 7), G \flat Δ 7 (Fingerings: 9, 7, 9, 7), B Δ 7 (Fingerings: 9, 7, 9, 7).
- System 3:** E Δ 7 (Fingerings: 9, 7, 9, 7), A Δ 7 (Fingerings: 9, 7, 9, 7), D Δ 7 (Fingerings: 9, 7, 9, 7), G Δ 7 (Fingerings: 9, 7, 9, 7), C Δ 7 (Fingerings: 9, 7, 9, 7).

Ex-2(11) Major 7th Pattern 11

Chords: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7, A Δ 7, D Δ 7, G \flat Δ 7, B Δ 7, E \flat Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7.

Ex-2(12) Major 7th Pattern 12

Chords: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7, A Δ 7, D \flat Δ 7, G \flat Δ 7, B Δ 7, E \flat Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7.

Ex-2(13) Major 7th Pattern 13

Chords: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7, A Δ 7, D Δ 7, G \flat Δ 7, B Δ 7, E \flat Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7.

Ex-2(14) Major 7th Pattern 14

Chords: C Δ 7, F Δ 7, B \flat Δ 7, E \flat Δ 7, A Δ 7, D \flat Δ 7, G \flat Δ 7, B Δ 7, E \flat Δ 7, A Δ 7, D Δ 7, G Δ 7, C Δ 7.

Ex-3(1) Minor 7th Pattern 1

Measures 1-4: C^bm7, F^bm7, B^bm7, E^bm7. The bass line shows a descending eighth-note pattern: C^b (1), B^b (11), A^b (10), G^b (9) in measure 1; F^b (10), E^b (11), D^b (10), C^b (9) in measure 2; B^b (9), A^b (10), G^b (9), F^b (8) in measure 3; E^b (8), D^b (9), C^b (8), B^b (7) in measure 4.

Measures 5-8: A^bm7, D^bm7, G^bm7, Bm7. The bass line continues the descending eighth-note pattern: A^b (7), G^b (8), F^b (7), E^b (6) in measure 5; D^b (6), C^b (7), B^b (6), A^b (5) in measure 6; G^b (5), F^b (6), E^b (5), D^b (4) in measure 7; C^b (4), B^b (5), A^b (4), G^b (3) in measure 8.

Measures 9-12: E^bm7, A^bm7, D^bm7, G^bm7, C^bm7. The bass line continues the descending eighth-note pattern: E^b (3), D^b (4), C^b (3), B^b (2) in measure 9; D^b (2), C^b (3), B^b (2), A^b (1) in measure 10; C^b (1), B^b (2), A^b (1), G^b (0) in measure 11; G^b (0), F^b (1), E^b (0), D^b (0) in measure 12.

Ex-3(2) Minor 7th Pattern 2

Measures 1-4: C^bm7, F^bm7, B^bm7, E^bm7. The bass line shows a descending eighth-note pattern: C^b (1), B^b (11), A^b (10), G^b (9) in measure 1; F^b (10), E^b (11), D^b (10), C^b (9) in measure 2; B^b (9), A^b (10), G^b (9), F^b (8) in measure 3; E^b (8), D^b (9), C^b (8), B^b (7) in measure 4.

Measures 5-8: A^bm7, D^bm7, G^bm7, Bm7. The bass line continues the descending eighth-note pattern: A^b (7), G^b (8), F^b (7), E^b (6) in measure 5; D^b (6), C^b (7), B^b (6), A^b (5) in measure 6; G^b (5), F^b (6), E^b (5), D^b (4) in measure 7; C^b (4), B^b (5), A^b (4), G^b (3) in measure 8.

Measures 9-12: E^bm7, A^bm7, D^bm7, G^bm7, C^bm7. The bass line continues the descending eighth-note pattern: E^b (3), D^b (4), C^b (3), B^b (2) in measure 9; D^b (2), C^b (3), B^b (2), A^b (1) in measure 10; C^b (1), B^b (2), A^b (1), G^b (0) in measure 11; G^b (0), F^b (1), E^b (0), D^b (0) in measure 12.

Ex-3(3) Minor 7th Pattern 3

Measures 1-4: C^bm7, F^bm7, B^bm7, E^bm7. The bass line shows a descending eighth-note pattern: C^b (1), B^b (11), A^b (10), G^b (9) in measure 1; F^b (10), E^b (11), D^b (10), C^b (9) in measure 2; B^b (9), A^b (10), G^b (9), F^b (8) in measure 3; E^b (8), D^b (9), C^b (8), B^b (7) in measure 4.

Measures 5-8: A^bm7, D^bm7, G^bm7, Bm7. The bass line continues the descending eighth-note pattern: A^b (7), G^b (8), F^b (7), E^b (6) in measure 5; D^b (6), C^b (7), B^b (6), A^b (5) in measure 6; G^b (5), F^b (6), E^b (5), D^b (4) in measure 7; C^b (4), B^b (5), A^b (4), G^b (3) in measure 8.

Measures 9-12: E^bm7, A^bm7, D^bm7, G^bm7, C^bm7. The bass line continues the descending eighth-note pattern: E^b (3), D^b (4), C^b (3), B^b (2) in measure 9; D^b (2), C^b (3), B^b (2), A^b (1) in measure 10; C^b (1), B^b (2), A^b (1), G^b (0) in measure 11; G^b (0), F^b (1), E^b (0), D^b (0) in measure 12.

Ex-3(4) Minor 7th Pattern 4

Measures 1-4: C^bm7, F^bm7, B^bm7, E^bm7. The bass line shows a descending eighth-note pattern: C^b (1), B^b (11), A^b (10), G^b (9) in measure 1; F^b (10), E^b (11), D^b (10), C^b (9) in measure 2; B^b (9), A^b (10), G^b (9), F^b (8) in measure 3; E^b (8), D^b (9), C^b (8), B^b (7) in measure 4.

Measures 5-8: A^bm7, D^bm7, G^bm7, Bm7. The bass line continues the descending eighth-note pattern: A^b (7), G^b (8), F^b (7), E^b (6) in measure 5; D^b (6), C^b (7), B^b (6), A^b (5) in measure 6; G^b (5), F^b (6), E^b (5), D^b (4) in measure 7; C^b (4), B^b (5), A^b (4), G^b (3) in measure 8.

Measures 9-12: E^bm7, A^bm7, D^bm7, G^bm7, C^bm7. The bass line continues the descending eighth-note pattern: E^b (3), D^b (4), C^b (3), B^b (2) in measure 9; D^b (2), C^b (3), B^b (2), A^b (1) in measure 10; C^b (1), B^b (2), A^b (1), G^b (0) in measure 11; G^b (0), F^b (1), E^b (0), D^b (0) in measure 12.

Ex-3(5) Minor 7th Pattern 5

Ex-3(5) Minor 7th Pattern 5

System 1: Cm7, Fm7, Bbm7, Ebm7

System 2: Abm7, Dbm7, Gbm7, Bbm7

System 3: Em7, Am7, Dm7, Gm7, Cm7

Ex-3(6) Minor 7th Pattern 6

Ex-3(6) Minor 7th Pattern 6

System 1: Cm7, Fm7, Bbm7, Ebm7

System 2: Abm7, Dbm7, Gbm7, Bbm7

System 3: Em7, Am7, Dm7, Gm7, Cm7

Ex-3(7) Minor 7th Pattern 7

Ex-3(7) Minor 7th Pattern 7

System 1: Cm7, Fm7, Bbm7, Ebm7

System 2: Abm7, Dbm7, Gbm7, Bbm7

System 3: Em7, Am7, Dm7, Gm7, Cm7

Ex-3(8) Minor 7th Pattern 8

Ex-3(8) Minor 7th Pattern 8

System 1: Cm7, Fm7, Bbm7, Ebm7

System 2: Abm7, Ebm7, Gbm7, Bbm7

System 3: Em7, Am7, Dm7, Gm7, Cm7

Ex-3(9) Minor 7th Pattern 9

Ex-3(9) Minor 7th Pattern 9 shows three rows of chords and their corresponding fingerings. The first row contains Cm7, Fm7, Bbm7, and Ebm7. The second row contains Abm7, Dbm7, Gbm7, and Bbm7. The third row contains Em7, Am7, Dm7, Gm7, and Cm7. Each chord is shown with its notes on a staff and its fingering on a numbered staff below it.

Ex-3(10) Minor 7th Pattern 10

Ex-3(10) Minor 7th Pattern 10 shows three rows of chords and their corresponding fingerings. The first row contains Cm7, Fm7, Bbm7, and Ebm7. The second row contains Abm7, Dbm7, Gbm7, and Bbm7. The third row contains Em7, Am7, Dm7, Gm7, and Cm7. Each chord is shown with its notes on a staff and its fingering on a numbered staff below it.

Ex-3(11) Minor 7th Pattern 11

Ex-3(11) Minor 7th Pattern 11 shows three rows of chords and their corresponding fingerings. The first row contains Cm7, Fm7, Bbm7, and Ebm7. The second row contains Abm7, Dbm7, Gbm7, and Bbm7. The third row contains Em7, Am7, Dm7, Gm7, and Cm7. Each chord is shown with its notes on a staff and its fingering on a numbered staff below it.

Ex-3(12) Minor 7th Pattern 12

Ex-3(12) Minor 7th Pattern 12 shows three rows of chords and their corresponding fingerings. The first row contains Cm7, Fm7, Bbm7, and Ebm7. The second row contains Abm7, Dbm7, Gbm7, and Bbm7. The third row contains Em7, Am7, Dm7, Gm7, and Cm7. Each chord is shown with its notes on a staff and its fingering on a numbered staff below it.

Ex-3(13) Minor 7th Pattern 13

Ex-3(13) Minor 7th Pattern 13

Chords: Cm7, Fm7, Bbm7, Ebm7, Abm7, Dbm7, Gbm7, Bbm7, Em7, Am7, Dm7, Gm7, Cm7.

Ex-3(14) Minor 7th Pattern 14

Ex-3(14) Minor 7th Pattern 14

Chords: Cm7, Fm7, Bbm7, Ebm7, Abm7, Dbm7, Gbm7, Bbm7, Em7, Am7, Dm7, Gm7, Cm7.

Ex-4(1) Dominant 7th Pattern 1

Ex-4(1) Dominant 7th Pattern 1

Chords: C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, Bb7, E7, A7, D7, G7, C7.

Ex-4(2) Dominant 7th Pattern 2

Ex-4(2) Dominant 7th Pattern 2

Chords: C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, Bb7, E7, A7, D7, G7, C7.

Ex-4(3) Dominant 7th Pattern 3

Ex-4(3) Dominant 7th Pattern 3

Measures: C7, F7, B^b7, E^b7, A^b7, D^b7, G^b7, B^b7, E7, A7, D7, G7, C7.

Ex-4(4) Dominant 7th Pattern 4

Ex-4(4) Dominant 7th Pattern 4

Measures: C7, F7, B^b7, E^b7, A^b7, D^b7, G^b7, B^b7, E7, A7, D7, G7, C7.

Ex-4(5) Dominant 7th Pattern 5

Ex-4(5) Dominant 7th Pattern 5

Measures: C7, F7, B^b7, E^b7, A^b7, D^b7, G^b7, B^b7, E7, A7, D7, G7, C7.

Ex-4(6) Dominant 7th Pattern 6

Ex-4(6) Dominant 7th Pattern 6

Measures: C7, F7, B^b7, E^b7, A^b7, D^b7, G^b7, B^b7, E7, A7, D7, G7, C7.

Ex-4(7) Dominant 7th Pattern 7

Ex-4(7) Dominant 7th Pattern 7

Measures: C7, F7, B^b7, E^b7, A^b7, D^b7, G^b7, B^b7, E7, A7, D7, G7, C7.

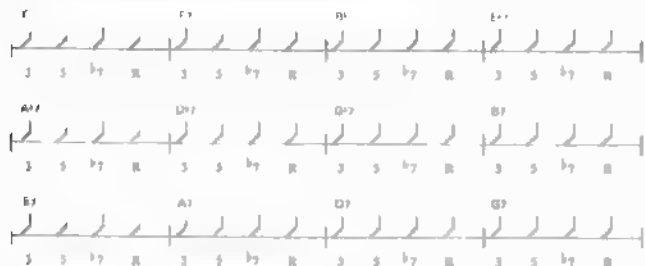
Ex-4(8) Dominant 7th Pattern 8

Ex-4(8) Dominant 7th Pattern 8

Measures: C7, F7, B^b7, E^b7, A^b7, D^b7, G^b7, B^b7, E7, A7, D7, G7, C7.



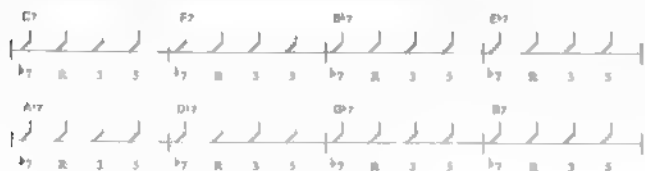
Ex-4(9) Dominant 7th Pattern 9



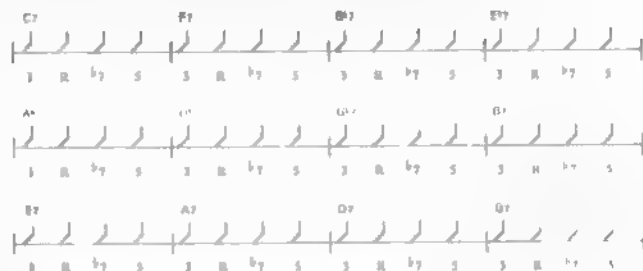
Ex-4(10) Dominant 7th Pattern 10



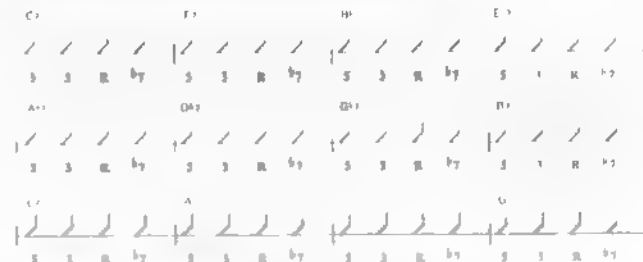
Ex-4(11) Dominant 7th Pattern 11



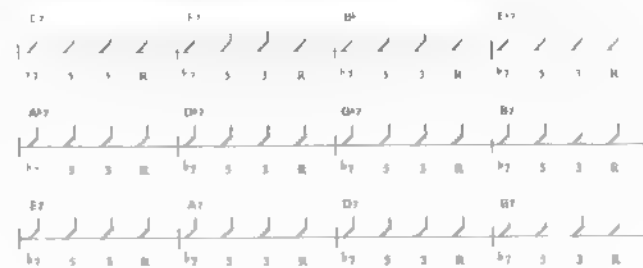
Ex-4(12) Dominant 7th Pattern 12



Ex-4(13) Dominant 7th Pattern 13



Ex-4(14) Dominant 7th Pattern 14



Ex-5(1) Diminished 7th Pattern 1

Ex-5(1) Diminished 7th Pattern 1

Chords: Cm7, F#m7, Bbm7, Eb7m7, A7m7, D7m7, G7m7, Bbm7, Eb7m7, A7m7, D7m7, G7m7.

Ex-5(3) Diminished 7th Pattern 3

Ex-5(3) Diminished 7th Pattern 3

Chords: Cm7, F#m7, Bbm7, Eb7m7, A7m7, D7m7, G7m7, Bbm7.

Ex-5(2) Diminished 7th Pattern 2

Ex-5(2) Diminished 7th Pattern 2

Chords: Cm7, F#m7, Bbm7, Eb7m7, A7m7, D7m7, G7m7, Bbm7, Eb7m7, A7m7, D7m7, G7m7.

Ex-5(4) Diminished 7th Pattern 4

Ex-5(4) Diminished 7th Pattern 4

Chords: Cm7, F#m7, Bbm7, Eb7m7, A7m7, D7m7, G7m7, Bbm7.

Ex-5(5) Diminished 7th Pattern 5

Cdim7 / / / / R b3 b4 b5	Fdim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5	Edim7 / / / / R b3 b4 b5
A+dim / / / / R b3 b4 b5	D+dim7 / / / / R b3 b4 b5	G+dim7 / / / / R b3 b4 b5	Gdim / / / / R b3 b4 b5
F+dim / / / / R b3 b4 b5	A+dim / / / / R b3 b4 b5	A+dim / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5

Ex-5(6) Diminished 7th Pattern 6

Cdim7 / / / / R b3 b4 b5	Fdim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5	Edim7 / / / / R b3 b4 b5
A+dim7 / / / / R b3 b4 b5	Ddim7 / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5
F+dim / / / / R b3 b4 b5	A+dim / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5	Gdim / / / / R b3 b4 b5

Ex-5(7) Diminished 7th Pattern 7

A+dim / / / / R b3 b4 b5	D+dim / / / / R b3 b4 b5	B+dim7 / / / / R b3 b4 b5	F+dim7 / / / / R b3 b4 b5
A+dim / / / / R b3 b4 b5	D+dim / / / / R b3 b4 b5	G+dim7 / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5
Edim / / / / R b3 b4 b5	A+dim7 / / / / R b3 b4 b5	Ddim7 / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5

Ex-5(8) Diminished 7th Pattern 8

Fdim7 / / / / R b3 b4 b5	Fdim / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5	Edim7 / / / / R b3 b4 b5
A+dim7 / / / / R b3 b4 b5	D+dim7 / / / / R b3 b4 b5	Gdim / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5

A+dim7 / / / / R b3 b4 b5	Cdim7 / / / / R b3 b4 b5	Cdim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5
Fdim / / / / R b3 b4 b5	A+dim7 / / / / R b3 b4 b5	Cdim7 / / / / R b3 b4 b5	Cdim7 / / / / R b3 b4 b5

Ex-5(9) Diminished 7th Pattern 9

Fdim7 / / / / R b3 b4 b5	Fdim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5	E+dim7 / / / / R b3 b4 b5
A+dim / / / / R b3 b4 b5	E+dim / / / / R b3 b4 b5	G+dim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5
Bdim7 / / / / R b3 b4 b5	A+dim7 / / / / R b3 b4 b5	Ddim7 / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5

Ex-5(10) Diminished 7th Pattern 10

Cdim / / / / R b3 b4 b5	Fdim / / / / R b3 b4 b5	B+dim7 / / / / R b3 b4 b5	E+dim7 / / / / R b3 b4 b5
A+dim7 / / / / R b3 b4 b5	Ddim / / / / R b3 b4 b5	G+dim / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5
Fdim / / / / R b3 b4 b5	A+dim7 / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5

Ex-5(11) Diminished 7th Pattern 11

Cdim7 / / / / R b3 b4 b5	Fdim7 / / / / R b3 b4 b5	Bdim7 / / / / R b3 b4 b5	Edim7 / / / / R b3 b4 b5
A+dim7 / / / / R b3 b4 b5	D+dim7 / / / / R b3 b4 b5	Gdim / / / / R b3 b4 b5	Gdim7 / / / / R b3 b4 b5

Etim? A m Ditem? Cdim?

H7 R b3 b5 H7 R b3 b5 H7 R b3 b5 H7 R b3 b5

Ex-5(12) Diminished 7th Pattern 12

Ex-5(13) Diminished 7th Pattern 13

Ex-5(14) Diminished 7th Pattern 14

Figure 1 shows 12 musical stimuli arranged in a 3x4 grid. Each stimulus is represented by a horizontal line with vertical tick marks and a small vertical line segment at the end. The stimuli are labeled as follows:

- Row 1: Cdim7, Fdim7, Bdim7, E-7
- Row 2: A-dim, G-7, F#-7, B-7
- Row 3: E-dim, A-dim, G-7, E-7

The labels are placed below each stimulus.

Ex-6

[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is simple and consists of several measures. The lyrics 'The Rose Tree' are written below the staff. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The notation is in a simple, handwritten style, typical of early manuscript notation.

The first system of musical notation for 'The Bird Song' is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. Above the staff, the letters 'D', 'G', 'F', 'A', 'E', and 'G' are placed, likely indicating the notes D, G, F, A, E, and G. Below the staff, there are some small, illegible markings that appear to be part of the original manuscript.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The key signature has one sharp (F#). The melody consists of several measures, with some measures containing multiple notes beamed together. The score is divided into measures by vertical bar lines.

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first staff is the melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the bass line, starting with a bass clef. The third and fourth staves are for the piano accompaniment, with the third staff starting with a treble clef and the fourth with a bass clef. The music is in 2/4 time. The lyrics are written below the staves.

The Rose Tree

1. B. m. C. 7. A.

1. B. m. C. 7. A.

1. B. m. C. 7. A.

1. B. m. C. 7. A.

1. 2. 3. A. 7. G. 1.

C7 F F#m7 C7 Am7 Gm7 C7

F7 F#dim7 C7 A7

D7 G7 C7 A7 D G7

C7 F7 F#m7 C7 Am7 Gm7 C7

F7 F#dim7 C7 A7

G7 C7 A7 D7 C7 C7

Ex-7 "Solar Groove"

Solar Groove (CHORDS)

- 1 A Root-Fifth with Root doubled
- 2 A Major 9 (no 3rd, 5th)
- 3 A Minor 7 add 11 (no 3rd 5th)
- 4 A Minor 6 (no 5th)
- 5 A Minor b6 add 11 (no 3rd 5th)
- 6 A Minor b6 add 10 (no 5th)
- 7 A Minor b6 add 9 (no 3rd 5th)
- 8 A Major 7 add 11 (no 3rd, 5th)
- 9 A Minor 7 add 11 (no 3rd 5th)
- 10 A Minor 7 (no 5th)

Solar Groove (CHORDS BUILT WITH HARMONICS)

- 1 A Minor 7 (no 5th)
- 2 A Major 9 (no 3rd 7th)
- 3 C Major 7 (no 5th)
- 4 C Major 9 (no 3rd 7th)
- 5 D Root-Fifth with Root doubled

Am E1onA1 G1onA1 D7onA1 Dm7onA1

Am with Repeat E7onA

G1onA1 m7onA

Struggle Dm7 E

Coda E7

• Harmonics, Yes

Am

Am

11 12 13 14 15

Dm7 E7

Am E (nA) G (nA) F# (nA) Dm7 (nA)

Am E (nA) G (nA) F# (nA) Dm7 (nA)

Am9 E (nA) Am9 Coda

Am9 Coda 12

Ex-8(1) Backward Modal Approach 1

C. Ionian

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The key signature has one sharp (F#). The melody begins on a G4 and proceeds through various intervals, including eighth and sixteenth notes, and rests. The piece concludes with a final G4.

Ex-8(2) Backward Modal Approach 2

D Dorlan

— (dim) —

Ex-8(3) Backward Modal Approach 3

E Phrygian

The musical score for 'The Rose Tree' is presented on two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is simple and catchy, with a repeat sign at the end. The piano accompaniment provides a steady harmonic support with a simple chordal pattern.

(2nd)

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ex-8(4) Backward Modal Approach 4

F Lydian

Ex-8(5) Backward Modal Approach 5

G Mixolydian

First system: G4, F#4, F4, E4, D4, C4, B3, A3, G3. (Gm)

Second system: F#4, F4, E4, D4, C4, B3, A3, G3. (Gm)

Ex-8(6) Backward Modal Approach 6

A Aeolian

First system: A4, G#4, G4, F#4, F4, E4, D4, C4, B3, A3. (Gm)

Second system: G#4, G4, F#4, F4, E4, D4, C4, B3, A3. (Gm)

Ex-8(7) Backward Modal Approach 7

B Locrian

First system: B4, A#4, A4, G#4, G4, F#4, F4, E4, D4, C4, B3. (Bm)

Second system: A#4, A4, G#4, G4, F#4, F4, E4, D4, C4, B3. (Bm)

Third system: A4, G#4, G4, F#4, F4, E4, D4, C4, B3. (Bm)

Ex-9 Natural Harmonics Points

	3	5	7	9	12	15	17	19	24
C	C ^h	G ^h	C	F	C	F	C	G	C
G	G ^h	B ^h	G	D	G	D	G	B	G
D	D ^h	A ^h	D	F	D	F	D	A	D
A	A ^h	E ^h	A	C	A	C	A	E	A
E	E ^h	B ^h	E	G	E	G	E	B	E
B	B ^h	F ^h	B	D	B	D	B	F	B
	R ^h 7 5 3 R	5	3	R	3	5	R		

Ex-10

Em11 C B C B C B C B

(O, ♦ = Harmonics, 8ve)

Em11 C B C B C B Em11 C B C B C B

Em11 C B C B C B Em7 Cadd9 Bm7

Em7 Cadd9 Bm7 Em7 Cadd9 Bm7

Em7 Cadd9 Bm7 Em7 (11)

Ex-11 "Lifting Shadows Off A Dream" Intro. Pattern

Bm11 GΔ7 (15) Bm11 GΔ7 (15)

(O, ♦ = Harmonics, 8ve)

Bm11 GΔ7 (15) Bmadd(13)

Ex-12 "A Change Of Seasons" Pattern

A Am

A

Am

Ex-13 Diminished 7th Pattern Exercise

Fdim Bdim Ebdim Adim Fdim Cdim

Gdim Ddim Gdim Cdim Fdim Bdim

Gdim Ddim Adim Fdim Gdim Cdim

Fdim Bdim Fdim Cdim Gdim Ddim Fdim

Ex-14(1) Pentatonic Scale Exercise 1

C Maj. Penta

Ex-14(2) Pentatonic Scale Exercise 2

C Maj. Penta

Ex-14(3) Pentatonic Scale Exercise 3

C Maj. Penta

Ex-15 "Metropolis" Bass Solo Pattern

F#madd11 Gsus4
 Asus4 Bsus4 F#m
 (↑ = R.H. Tapping)
 (↓ = L.H. Tapping)

Ex-16 "Scarred" Bass Intro. Pattern

Bm7 Bm6 Bm
 Bmadd11 Bm7 Bm6
 (↑ = R.H. Tapping)
 (↓ = L.H. Tapping)